In Tune

Words on Music

MARCH-APRIL, 1991

Volume I Number 4

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Paul Badura-Skoda

and much more!

Department of Music
University of Alberta

Message from the Chair

The first few weeks of 1991 have been filled with many things. Rumours of war and their fullfillment. Rumours and worries about budget cuts and other financial problems. Amidst these rumours and dark tidings we sometimes wonder how we can still sing and make music. But then we conclude that the only thing we can do, the only appropriate response, is to sing and make music. And cling desperately to the thread of sanity, the affirmation of human dignity and potential, that Mozart and his music have offered us in the last few days.

Phase One of the first TriBACH Artist-in-Residence program was very successful. Special thanks to Rick, Brenda, Chris, and all the others who did the arranging and publicizing. The response from the community has been particularly gratifying. We can now begin to look forward to the second phase in fall. I wasn't in Edmonton in the spring of 1985 and missed the festival. But I have certainly appreciated the legacy that the TriBACH Foundation had the foresight and wisdom to pass on to the University and the Department. We are delighted that a number of members of the TriBACH Board of Directors were able to attend the concert and reception on February 1. It was especially good to see Sherburne McCurdy enjoying the proceedings.

The tributes to Alexandra Munn in this issue speak for themselves; she has touched and changed many lives in her years at the U of A. I want to add my best wishes for a happy retirement.

One last note. We have read the letters that have started to come in from long-lost alumni with great pleasure and interest. We look forward to hearing from many more of our readers.

Wesley Berg

Letters to the Editor

From the last issue of your newsletter (**Faculty Activities** section) I learned that works by three Edmonton composers were broadcast on CKLN in Toronto. The composers included a mysterious Piotri Corella. I do not know who Mr Corella is but I suspect he has something to do with me because as far as I know, it was my works that were broadcast along with the music of Mr Hobden and Dr Fisher.

Mr Corella has also been working on a piece called "The Dreams of Ulysses". What a strange coincidence, I too have been collaborating with Garth Hobden on a piece with the same title.

Now I know - it is another case of Dr Jekyll and Mr Hyde, and I should go to the doctor immediately.

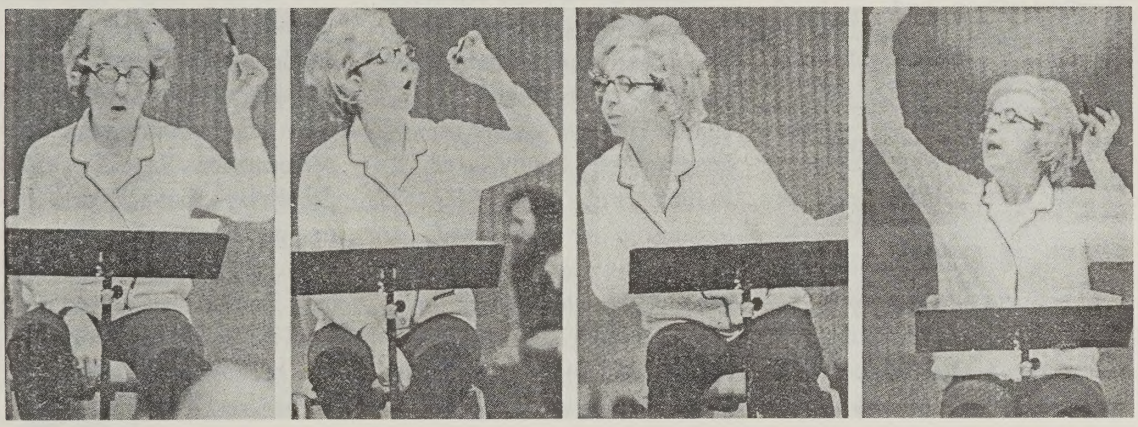
There is only one difference between Mr Corella and me. He is obviously a relative of Archangelo Corelli and, unfortunately, I am not.

Piotr A Grella, Edmonton.

[Ed. note: Our sincere apologies to Mr Grella for the misspelling of his name in the Faculty Activities column in the JAN/FEB issue of In Tune.]

IN TUNE: Words on Music is published bi-monthly by the University of Alberta, Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, (403)492-3263. Letters are welcome. Editor-in-Chief: Wesley Berg, Managing Editor: Brenda Musselman.

PROFILE:
Alexandra Munn



We could take up a great deal of space, describing Professor Alexandra Munn's accomplishments, her degrees, awards, certificates, performances, and professional affiliations. In fact her current curriculum vitae is 16 pages long!

Professor Munn's career with the University of Alberta began with three eight-month term appointments as a sessional instructor. She described her emotional state prior to her first lecture in Music Appreciation as "shaking from head to toe", and commented that her debut performances had been far less traumatic. She must have gotten over her "lecture-fright" because in 1965 she was offered the position of Assistant Professor of Piano by Richard Eaton, then chairman of the Department of Music. By the early seventies, Professor Munn was regularly serving on University committees, work which she found very satisfying. She has served on the Search Committees for President (1979 & 1988), General Faculties Council (for six years), Senate Nominating Committee and every other notable committe formed within the Department of Music and the Faculty of Arts. She is also active in the community and has served on the boards of many musical organizations.

All of this is very impressive and helps to paint a portrait of a dedicated teacher who's been blessed with a varied and full life as a musician and teacher. It does not, however, give much insight into the personality of this warm and vibrant woman. The following are excerpts from letters written by Professor Munn's colleagues, students and friends which do much to fill in her colourful background.

Ellen Ann Schoeck, Director, University Secretariat, U of A

"I served as Secretary to GFC, a group of 150 people which debates all issues related to academic matters, or student issues, upon recommendation of its many committees. That's a polite way of saying that a huge number of people debate proposals which have already been pulled appart, assessed, developed and put back together again by several senior committees, all **before** coming to the GFC. But when proposals finally do reach GFC, a few members re-kindle debate of points which had been rehashed many times over. Other GFC members, however, quickly lose patience with their colleagues, but in Sandra's day on GFC no one had the courage, or "moxy", to say so. Except Sandra. She could read the

"Thou shalt perform with ears, head, hand and heart."

group of 150 better than anyone - including then Chair, Myer Horowitz.

Sandra would sit at mike #8, listening to a single member talk on...and on...about something **very** crucial. Then she would raise a hand and say, "Mr Chairman, now I am only a poor piano player.....but I think we have finished debate on this question."

I can tell you that every person in the room would exhale a long-held collective breath. They were **ready to vote.** Sandra called it every time. You have my vote as piano-player emeritus and honorary member of GFC."

HA Hargreaves, Professor of English, U of A

"While her many other qualities deserve treatment, I would prefer to address Sandra's total professional integrity, her loyalty, her marvellous wit, and the unerring sense of propriety which holds these in an incredible balance. In the mid-sixties she recruited me for the opera chorus. One memorable moment occurred when she informed us that the principals would be introduced that evening. The baritone had sung here once before and had treated the chorus rather shabbily, and a voice from the basses noted that with his ego he'd need two introductions. In severe, no-nonsense tones, "Miss Munn" reminded us of the respect due to all guest performers from any proper chorus. Chastened we were quite deferential when they arrived. Sandra introduced the soprano, the tenor, the baritone, broke off to make a comment to our artistic director, and then began introducing the baritone again. There was a gust of laughter, followed by a gale, as the baritone leaned over and patted her condescendingly on the shoulder. Sandra would no doubt swear to this day, that it was a simple mistake, but when we meet and reminisce we chorus members still believe that she evened the score for us in an unimpeachable way."

Regula Qureshi, Professor of Music, U of A

"(I have) fond memories of her leadership in piano chamber music performance in Edmonton. I joined a piano quintet in 1964 (Brahm's) which helped welcome a starving Curtis musician (starving for chamber music), then cellist only, Regula B Qureshi. Yes, those rehearsals were the first time I heard fiery shouts interrupt-or fire on-the music in temperamental Juilliard style* (Curtis, more genteel, did not know such behavior then). Seriously, Sandra has been a great support, both musical and personal, right through my "second coming" into the department, as a teacher. I shall always treasure her friendship and affection."

Elaine Shandro (Dobek) (BMus 1975) & **Constantine Shandro** (BMus 1985), **Medicine Hat College**

"I always had the sense that Sandra was an inspired musical guide. Sometimes when I had "blown" a first performance - Sandra would simply say - "not bad for a first performance" - "or calm down, the sun is still shining". Sandra always encouraged me to **"do"** and not to <u>try</u> - because **doing** allowed for progress and gave the expectation of success, whereas <u>trying</u> implied an expectation of failure or mediocrity. Sandra had a great deal of respect for each student and a firm belief that there was room in the musical world for everyone with desire and tenacity. We were encouraged to soar with our own wings".

One unforgettable annual event was the "Tree-up party" held on Beethoven's birthday. One Christmas we got together and created a very long stocking on which we penned the <u>Ten CoMUNNdments</u>, not the least of which were "Thou shalt not play too loudly or be musically violent" and "Thou shalt perform with ears, head, hand and heart". That stocking reappears each Christmas.

Our greatest wish for Sandra is that she will enjoy her retirement with as much energy and enthusiasm as she gave to us at the U of A."

Sylvia Shadick-Taylor, (BMus 1979), **Edmonton**

"I have some fond memories of the time I spent with my old, er, I mean former piano teacher, Professor Munn. Her ability to "add lyrics" to melodies to reinforce the direction of a phrase frequently left me laughing too hard to continue playing. What I appreciate most, albeit in hindsight, is the level of demands she put on me. An extra lesson was always available; I remember one instance where she agreed to a lesson over the phone since she was not well enough to make it in to the studio! We love you, Miss Munn!"

Shirley Stinson, Professor, of Nursing, U of A

"Alexandra Munn is exemplary: she is an outstanding role model; she is a proactive leader; and is a woman of exceptional dedication and perseverance. A great many of Munn's endeavours require "personal effort" that often goes far beyond that required of other artists. These entail not only her "time & talent" but her willingness to go the second (if not third!) mile, her willingness to help young musicians, yet consistently maintaining high standards of artistic quality."

"What I appreciate most, albeit in hindsight, is the level of demands she put on me."

Ron & Diane Nelsen, Namao, Alberta

"Ron's first meeting with Sandra was in "1853" at the Banff School of Fine Arts when the "classiest" song he knew was "Come back to Sorrento"! We have had the pleasure of sharing concerts with Sandra in many venues including recordings for radio and television. We have had the great joy of immense study and practise and hours of rehearsal with Sandra, perfecting our work and art - and we've also had the equally great pleasure of "winging it" together!

We wish Sandra many more years of music-making, and I'm sure she'll share her knowledge and experience with others, young and old, for a long time to come."

Faculty Activities

Regula Burkhardt Qureshi is one of the invited participants at a symposium organized jointly by the International Musicological Society and the International Council for Traditional Music, to be held March 20-24 at the Johannes Gurenberg-Universität, Mainz. The theme is *Ethnomusicology and Historical Musicology: Common Goals, Shared Methodologies?* Earlier in March she will attend a meeting in Mexico City of the SSRC/ACLS Joint Committee on South Asia. Dr Qureshi was recently elected a Director of the Committee of the Canadian Society for Musical Tradition for 1991 and invited to serve on the Editorial Board of the Canadian University Music Review. . . **Scott Whetham, Krista Jean** (BMus 1989), and **Ken Read** performed as the "Edmonton Tuba Trio" at an "Octubafest" held in Calgary in early February. . . **Christopher Taylor** and **Scott Whetham** will perform solo works in an Alberta College Faculty Recital on March 24, Buchanan Hall. . . In Feb., **Stéphane Lemelin** performed at Carleton University, Ottawa, with American baritone, Richard Lalli. He will be touring BC and Southern Alberta with the Manfred Trio during March. Dr Lemelin's recitals are scheduled in Edmonton and Montreal in the spring, and at summer festivals in Quebec and BC. . . **Debra Ollikkala** has been invited to be a clinician in the Southern Regional Choirfest in Calgary, March 20-23. . . **Alfred Fisher** will be travelling to Poland during May to present lectures and recitals of his music at Academies of Music in four Polish centres.

Hamish I F Simpson, Headmaster, Preparatory School, Upper Canada College, Toronto, Ont.

"Commencing twenty years ago, we would see Sandra two or three times a year in Victoria . Like a rush of fresh air she burst upon the scene - witty, energetic, dramatic and always a bit outrageous in her manner and comments. We loved to hear her play the piano whether it was a sing-song or a Mozart sonata. We always looked forward to her visits for such a vivacious, talented and generous person did much to shake a group of rather staid Victorians out of their tea-cups! We feel the music students at the U of A must have been very fortunate to have her as their mentor and friend."

The Orsini Family, Edmonton

"After emigrating here from Italy we wrote to the Conservatorio di Musica in Milan asking if they could recommend a piano teacher for our youngest son. They suggested Alexandra Munn; no further details. My husband found where she was teaching and she accepted my son. I do believe her decision was mainly sentimental (remembering the joyful time she spent in Siena at the Accademia Chigiana). Actually my son was not particularly interested in playing the piano and she clearly made us aware of that; it was the beginning of a deep true friendship.

We admire the teacher, the performer, but what we cherish most is the friend."

BJ Busch, Assoc. Librarian, U of A

"I got to know Sandra through our mutual involvement on AASUA *(Assoc. of the Academic Staff U of A)* Council, the year I was vice-president. The two of us were asked to plan the program for the annual banquet. Sandra offered to compose a song for us, probably the first and only time this had been done. No one had seen the song in advance, so when the evening came to an end and Sandra passed out the song sheets and began to play *Waltzing Matilda* on the piano, I was beginning to have second thoughts about whether this was appropriate for our group.

What emerged from the verses was a summary of the year's activities, issues both large and small. Sandra showed us how to laugh at our foibles, giving recognition to both our accomplishments and fiascoes. She brought us together in that brief moment - never had I felt more as one with my colleagues. We would, of course, live to disagree another day, but that night there was harmony and camaraderie."

Marguerite Puik Abbott, Executive Director, Western Board of Music

"Prof. Alexandra Munn has been involved with the Western Board of Music, first as a student, and then as examiner, performer (on the CKUA Radio programs) Chairperson and Music Advisor. She has given generously of her time and resources to assist individuals and organizations. Her desire to help young musicians in Canada is evident to anyone who has witnessed her manner with young people. Alexandra Munn's commitment to and love of music has molded the lives of countless thousands of people all across Canada."

A tribute from the Richard Eaton Singers

"In 1962, Sandra joined Richard Eaton's University Singers as an alto; but she was really a piano player, and by 1963 she had become the choir's very humorous accompanist and associate conductor. For four years, that's what she did.

In 1967 R.S. took a year's sabbatical and told Sandra that she was to conduct the Singers in his absence. "But what am I to conduct?" she quavered. And with utmost faith in her, R.S. said," Oh do the Christmas Oratorio." And that is how the piano player came to conduct 110 voices and the university orchestra in the Edmonton premiere of Bach's *Christmas Oratorio*!

Richard Eaton died suddenly in 1968 and the University Singers, so devoted to their founder, could easily have folded then. But the piano player wasn't about to let that happen. She felt she had a mission to see that R.S.'s work was carried on and his high musical standards upheld. For five years, that's what she did.

As music director of the Richard Eaton Singers (the choir's new name) Sandra prepared them for performances of major choral orchestral works, from Brahms' *Requiem* to Haydn's *Creation* and the Bach *B Minor Mass.*

There were the *Messiah* performances conducted annually. Once she ended up in Emergency after a post-concert fall (totally exhausted after conducting three Messiahs in one week!) and was unable to convince skeptical medical personnel that the woman in the gold lamé gown with the bloody gash on her forehead and a hint of scotch on her breath wasn't the victim of a barroom brawl, but had really just finished Handel's Messiah!

As music director, Sandra coaxed and badgered the Eaton Singers into making good music, always lacing her comments with generous dollops of her own inimitable brand of humor. When she passed on the baton, she left behind a grateful choir that had weathered a difficult time, and was now firmly pointed in the direction its founder had envisioned.

Not bad for a piano player!"

Darolyn McCrostie (Dunphy) (BMus 1983), **Edmonton**

"September 1979, I was about to meet Miss Munn, with whom I had been assigned to study for the first time. Armed with "Always wear a dress to your lesson" from a senior student, I boldly entered her studio. The next four years were challenging to say the least but also very rewarding. Miss Munn taught me valuable lessons regarding mu-

"Not bad for a piano player!"

DONATIONS

Faithful readers of In Tune will recall our notice of the benefit concert organized by the Boris Roubakine Piano Club and dedicated to the memory one of the Club's former members, Friema Boroditsky . The concert was a success and the Department of Music is delighted at the initiative, energy and enthusiasm of the Club's membership in making this event possible. Proceeds from ticket sales and from personal donations have generated a substantial donation to be directed to the Music Resources Centre for the purchase of piano scores and recordings. Persons wishing to make donations in memory of Friema Boroditsky are welcome to do so in care of the Department of Music. The donation cheque will be presented to Department of Music Chair, Wesley Berg, by Club Treasurer Lillian Stillman on Sunday, March 3, at 1:00 pm in Convocation Hall. Ruth Mossop, President of the Boris Roubakine Piano Club, will perform Schubert's *Drei Klavierstucke* (1828) following opening comments by Gladys Odegard.

"Play the hell out of that piano."

sic, loyalty, courage, commitment, and professionalism, not to mention the finer points of bowling, all the words to the Hippopotamus song, and how to throw a tree off any tenth-floor balcony. For all these lessons I am grateful, but what I will remember most - "couragio darling then it's head, hands, and heart."

John Butler (BMus 1965, MMus 1969) **& Judith Butler (Short)** (BMus 1969), **St Catharines, Ont.**

"Sandra is one of a rare and perhaps dying breed which believes that to successfully make a musician one must educate the whole person. Back in the "Sixties", we were taught not only how to play, but what to wear, how to sit, what to think and who to invite when doing so! Our commitment to our art had to be total. While other U of A students were enjoying Easter Sunday dinner with their families, Munn students were having an extra piano class in Convocation Hall *(also often attended by the infamous Bellamy, Con Hall's resident bat).*

My wife's experience with Sandra predates mine. As a neighbor of Sandra in Calgary, Judith began piano lessons with her at age eleven and later became a BMus student of Professor Munn's in 1965. When she was about fifteen years old, and was playing in the Calgary Music Festival, Sandra called Judith's home to wish her luck. However, Judith had already left for the Jubilee Auditorium. Undaunted, Sandra called the auditorium, and left a message for Judith. The secretary found Judith gathered with other contestants, parents, audience and the adjudicator. Over the din, she called to Judith, "I have a message for you from Sandra Munn. She says to 'Play the hell out of that piano.'" (And she did!)"

John Bertie, Professor of Chemistry, U of A

"I recall Sandra in action on one of our numerous

GENERAL CONCERT INFORMATION

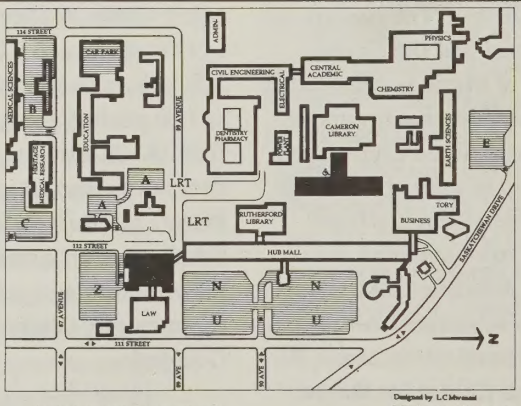
Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated by an asterisk (*) on the calendar of events. Tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Building, during office hours *(8:30 am to noon and 1:00 to 4:30 pm Monday-Friday).*

In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

PLEASE NOTE: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any additions or deletions to our schedule).

Campus Map



committees on which no one says anything for fear of saying the wrong thing. Here Sandra excels, saying the wrong thing at the wrong time in such a way that everyone has a laughing fit and relaxes. She is without peer at getting awkward committees to work effectively. And who could ever forget Sandra's calls for the question at GFC, uttered in tones that make clear her belief that intelligent debate had ceased some hours previously.

I believe that her contributions to the Edmonton community have brought just as much credit to the University as her activities on campus. We will miss her greatly, and I shall miss her greatly."

Lillian Freundlich, Professor of Piano, The Peabody Institute, John Hopkins University

"From her student days on, her musical gifts were in evidence. And during her very productive professional life she has displayed her special gifts as a performer and teacher. She has prepared and guided many gifted pianists who have become important professionally. Her wonderful personal qualities and concern have added many beautiful human elements to her life and activities. The University of Alberta has much to be proud of!"

John & Madeline Williams, West Vancouver, BC

"It has been our privilege to have known Sandra for more than 25 years. Her work has made an unparalleled contribution to the musical life of Edmonton. A dedicated teacher, her students are truly her "children" whose careers are fostered both by hard work and sincere affection from their teacher. One cannot forget an interesting "pops" concert when Sandra, during her piano solo performance with the Edmonton Symphony, casually engaged in knitting a long scarf on the stage at the Jubilee Auditorium, much to the delight of the audience.

Sandra's "retirement" is simply the completion of another phase of her life. Her influence and guidance in the musical world will continue in the years to come."

Helen & John Madill, David Norwood & the Jubilaires Gang, U of A

"As Faculty Advisor for the famous (and infamous) **Jubilaires** musical comedy club at the U of A in the 1960s, Prof. Munn spent countless hours, days and even weeks coaching, teaching, cajoling, intimidating and directing a group of students whose enthusiasm frequently exceeded their talent.

In 1989 Prof. Munn joined the Jubilaires Reunion Committee to help prepare for a 1990 gathering. Even though we were older and wiser (well...older in any event), we still stood up straight and rehearsed our lines again and again when Sandra told us it was not yet good enough. We might have lost our touch in the intervening years but she obviously had not. By the time the performance went ahead, it was as professional as any show had ever been. The magic was still there.

Dedication, persistence, patience and warmth: all of them integral parts of the person we know and love as Sandra Munn."

Stuart Thurston, San Diego, California

"My first childhood memory of a professional concert was hearing the young pianist Alexandra Munn play Rhapsody in Blue with the Calgary Philharmonic Orchestra. What an impression her performance made! The larger-than-life sound, the rhythmic vitality and the communicating spirit of the music of this artist had an immediate and indelible impact. Thank you Alexandra for your generosity, your integrity and your continuing dedication to musical excellence."

Continued on page 14

"Sandra's 'retirement' is simply the completion of another phase of her life."

Program Previews

Sunday, at 8 pm
March 3, 1991
Convocation Hall

ACADEMY STRINGS CONCERT, Norman Nelson, director
Featuring soloists: Heather Neufeld-Bergen, violin; Dennis Prime, clarinet, Lary Benson, tenor; Kay McCallister, horn. Program: Vivaldi's *Concerto in E minor,* Mozart's *Concerto for Clarinet & Orchestra, K.622* and Britten's *Serenade for tenor, horn & strings.* Tickets: $5/adult, $3/student/senior.

Wednesday, at 8 pm
March 6, 1991
Convocation Hall

WIND & PERCUSSION STUDENT CHAMBER MUSIC CONCERT
Music for large & small groups, featuring Mozart's *Serenade No.11, K.375,* and Tcherepnin's *Fanfare for Brass & Percussion.* Free admission.

Friday, at 8 pm
March 8, 1991
Convocation Hall

FACULTY RECITAL: Alan Ord, bass with Grant Hurst, pianist
Program will include songs and arias by Mozart, Loewe, Bach, Monteverdi, Carissimi, Somervell, Warlock and others. Free admission.

Saturday, at 7:30 pm
March 9, 1991
Convocation Hall

WORLD MUSIC CONCERT: GS Sachdev, flute, Swapan Chaudhri, tabla
Co-sponsored by The Edmonton RagaMala Music Society.
Tickets: $6/non-members, & $5/members/students/seniors.

Wednesday, at 12 pm
March 20, 1991
Convocation Hall

VISITING ARTIST RECITAL & PIANO MASTERCLASS
Vladimir Levtov, pianist. The recital begins at 12:00 and the masterclass will begin at 3:00 pm. All are welcome to attend. Free admission.

Friday, at 8 pm
March 22, 1991
Convocation Hall

MASTERS STUDENT RECITAL: Carol Dyck, soprano with Loretta Dueck, Heather Hanke, Norman Nelson, Adrian Dyck, Glenn Archibald & Tim Ashworth performing works by Pergolesi, Messiaen and Carol Dyck. Free admission

Tuesday, at 8 pm
March 26, 1991
Convocation Hall

FACULTY RECITAL: Stéphane Lemelin, pianist. Program: Schubert's *Sonata in B-flat major,* Schumann's *Waldszenen, Op. 82, Fantasiestücke, op.111 & Novellette in D Major, op.21, no.2.* Free admission. This recital is being recorded by CBC for broadcast on "Arts National" at a later date.

Wednesday, at 8 pm
March 27, 1991
Convocation Hall

OPERA STUDENT WORKSHOP PERFORMANCE, Alan Ord, director
Performing excerpts from *The Marriage of Figaro* by Mozart, *The Crucible* by Ward, Puccini's *La Bohême,* Verdi's *La Traviata,* & others. Free admission.

Wednesday, at 8 pm
April 3, 1991
Convocation Hall

SYMPHONIC WIND ENSEMBLE CONCERT, Fordyce Pier, director
Music by Lopatnikoff, Grainger & Horovitz featuring soloist Karen Noel-Bentley playing Weber's *Clarinet Concerto No.2.* Special Guests: Ross Sheppard Comp. H. S. Senior Concert Band & Wind Ensemble, Murray Smith and Scott Rogal, conductors. Tickets: $5/adult, $3/student/senior.

Program Previews continued

Friday, at 8 pm
April 5, 1991
Convocation Hall

CONCERT CHOIR CONCERT, Debra Ollikkala, director
Program will include Bach's motet *Jesu, meine Freude,* Pinkham's *Easter Cantata,* Mendelssohn part songs and Renaissance motets. Tickets: $5/$3.

Sunday, at 3 pm
April 7, 1991
Convocation Hall

CONCERT BAND CONCERT, William H Street, director. Featuring the music of Artiunian, Chaminade, Walton & Willan. Soloists: Kelli Novak, flute; Fordyce Pier, trumpet. Tickets: $5/adults, $3/students/seniors.

Sunday, at 8 pm
April 7, 1991
Convocation Hall

CHAMBER ORCHESTRA CONCERT, Fordyce Pier, director
Program: Copeland's *Fanfare for the Common Man,* Bernstein's *Overture to Candide,* Soloist Patricia Edwards in Mozart's *Piano Concerto No.23, K.488* & Beethoven's *Symphony No.5.* Tickets: $5 adults & $3 students/seniors.

Monday, at 8 pm
April 8, 1991
Convocation Hall

STAGE BANDS I & II CONCERT, Neil Corlett & Derek Stoll, directors
An evening of Big Band Jazz. Tickets: $5 adults & $3 students/seniors. (This concert will be repeated at the Grant MacEwan College John L Haar Theatre, April 14, 1991 at 8 pm. Tickets at the door. Call 483-2312.)

Tuesday, at 8 pm
April 9, 1991
Convocation Hall

RED DEER COLLEGE CONCERT CHOIR & U OF A CONCERT CHOIR.
The Red Deer Choir will be featured and the U of A Concert Choir will also perform selected works. Free admission.

Wednesday, at 8 pm
& Thursday, at 8 pm
April 10 & 11, 1991
Convocation Hall

STUDENT CHAMBER MUSIC PERFORMANCES. Students in Music X39 form various ensembles which participate in these public performances as part of their course work. Free admission.

Saturday, at 7 pm
April 13, 1991
Convocation Hall

HONOUR BAND CONCERT, Fordyce Pier, director. Members of this band are the top high school music students in Alberta participating in the annual Honour Band Weekend with the U of A Symphonic Wind Ensemble. Free admission.

Sunday, at 8 pm
April 14, 1991
Convocation Hall

MADRIGAL SINGERS CONCERT, Leonard Ratzlaff, director
Program will include Motets and Part songs by Bach, Badings, Forsyth, Poulenc, et al. Tickets: $5 adults & $3 students/seniors.

Friday, at 8 pm
May 16, 1991
Convocation Hall

MASTER'S STUDENT RECITAL: Janet Tonin, soprano with Roger Admiral, Chris Helman, Eyvind Kang, Bob Tildesley and Chris Brown performing works by Weill, Poulenc, Brahms and Bellini. Free admission.

March 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3 8:00pm *Concert: Academy Strings, Norman Nelson, director Convocation Hall	4	5	6 12:00pm Lecture: Helmut Brauss, Rm 1-29 Fine Arts Bldg. 8:00pm Concert: Wind & Percussion Chamber Music, Convocation Hall	7	8 8:00pm Faculty Recital: Alan Ord, bass, Convocation Hall	9 7:30pm *World Music Concert: GS Sachdev, flute and Swapan Chaudhri, tabla. Convocation Hall
10	11	12	13	14	15	16 11:00am Lecture: J Evan Kreider, Rm 1-29 FAB. 2:00pm Lecture-Recital: Peter Vinograde, Convocation Hall
17	18	19	20 12:00pm Visiting Artist Recital: Vladimir Levtov, pianist 3:00pm Piano Masterclass with Vladimir Levtov. Both events in Convocation Hall	21	22 8:00pm Masters Student Recital: Carol Dyck, soprano Convocation Hall	23
24	25	26 8:00pm Faculty Recital: Stephane Lemelin, pianist, in Convocation Hall.	27 8:00pm Opera Workshop Performance, Alan Ord, director in Convocation Hall	28 3:30pm Lecture-Demonstration: L Ratzlaff, moderator Rm. 1-29 Fine Arts Bldg.	29 Good Friday. University buildings closed.	30
31 Easter Sunday						

Events are subject to change.

2/9/1991

April 1991
Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Easter Monday. University buildings closed.	2	3 8:00pm *Concert: Symphonic Wind Ensemble, Fordyce Pier, director, Convocation Hall	4 3:30pm Lecture-Recital: Richard Troeger, Rm 2-32 Fine Arts Building	5 8:00pm *Concert: Concert Choir, Debra Ollikkala, director Convocation Hall	6
7 3:00pm *Concert: Concert Band, William Street, director 8:00pm *Concert: Chamber Orchestra, F Pier, director Both in Convocation Hall.	8 8:00pm *Concert: Stage Bands I & II, Neil Corlett & Derek Stoll, directors, Convocation Hall	9 8:00pm Concert: Red Deer College Choir & U of A Concert Choir, Convocation Hall	10 8:00pm Concert: Student Chamber Music Ensembles in Convocation Hall	11 8:00pm Concert: Student Chamber Music Ensembles in Convocation Hall	12 Last day of classes Term II	13 7:00pm Concert: Honour Band, Fordyce Pier, director. Convocation Hall
14 8:00pm *Concert: Madrigal Singers, L Ratzlaff, director Convocation Hall	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Friday, May 16 at 8 pm - Masters Student Recital Janet Tonin, soprano in Convocation Hall.

Events are subject to change.

2/9/1991

Continued from page 9

Ivan Ivankovich. Professor, of Business, U of A

"No one but no one could get a meeting back on track like Sandra Munn. My memories are of the precious two years we overlapped on the GFC Executive. Not infrequently our meetings would unduly canvass some minute point or simply exhaust every conceivable opinion on an item of business. Just at the point when nearly everyone was about to tune out, you could always rely on Sandra to utter an audible "q-u-e-s-t-i-o-n" in her better moments, or "b-o-r-i-n-g" in her worst. The whole procedure was usually enough to get the rest of us back on track. In those rare instances of recalcitrance, some pointed dialogue would quickly focus the remaining discussion. Sandra, I've missed your presence on every University committee I've served on since."

"Her tongue-in-cheek comments were always made with love and were always on the mark."

Albert Krywolt, (BMus 1970, MMus 1971) **Vocal Coach, Canadian Opera Co., Toronto, Ontario**

"I studied piano with her at the U of A where she inspired me to practise with much passion. Her inimitable teaching style is typified by her comments after my first attempts at vocal accompaniment. "Wonderful", she said, "You played the Handel Aria like a piano concerto. However, there is also a singer, and we would like to hear her". Her tongue-in-cheek comments were always made with love and were always on the mark.

I carry Alexandra's ideas about music making and cherish within me the power of her personality. I hope that other will continue to benefit from her knowledge and love of music as I have."

Organists News

During his January visit **Professor Jan Overduin** (Wilfred Laurier University) shared personal insights and information about Canadian composer, Barrie Cabena. The workshop was held in conjunction with the RCCO Sundays at 3 series.

February 5th, Professor Marnie Giesbrecht and members of her "History of Organ Building and Design" class visited St Joseph's Basilica in Edmonton. John Wetherill, one of the cathedral organists, gave an informative talk about the cathedral and its two pipe organs. The highlight of the visit was the hands-on experience of tuning reed pipes. Our thanks to John for his time, patience and bravery.

"Basics of Service Playing" is a community course which is offered annually by the RCCO and the Faculty of Extension. The course will be offered Monday evenings, April 15 to May 13 and will have an emphasis on private instruction coupled with group classes.

The noon-hour organ recital on Feb. 6th was a colourful and dynamic display of organ repertoire. Student organ recitals are scheduled for Wednesdays, March 6 and April 10 at 12:10 pm. Free admission.

Student organ recitals are scheduled for March 1 (Tammy-Jo Mortensen) and April 6 (Glen Segger). March 17 at 8 pm an unusual concert will take place at Convocation Hall: a recital of organ and percussion music. A first for the U of A, Laura Ehrman (organist) and Darren Salyn (percussionist) will perform works for organ and marimba, organ and timpani, organ and mixed percussion, organ with *angklung* choir and organ, percussion and tape.

Maria Thompson, (BMus 1986), **Juilliard School of Music, NY**

"I studied with Miss Munn for ten years. During that time I learned a lot about focus, voicing, and singing, as well as learning to assist singers. I sometimes became quite frustrated, when things were always "coming" but somehow never got there. In retrospect, I'm glad for her restraint, because when things became good, in her eyes, I knew I had really achieved something. I left the nest five years ago and am completing my Doctor of Musical Arts degree. I don't think things would be coming together without Prof. Munn's guidance. She taught me about listening, shaping and imagination, things I think I needed to live some more to truly understand. She planted a very important seed, watered and sheltered it as it sprouted - and knew when that plant was ready to face the elements. I can truly say that I see her as a friend, after all, teachers come and go, but real friends are part of your life forever."

Debra Ollikkala, Professor of Choral Music, U of A

"Since my arrival a year and a half ago, Sandra has shown the warmest support for such a new and "green" colleague. My thanks to you, Sandra, for welcoming me to the staff -- for wishing me good luck on my very first day of classes, for opening your home for a reception following my first recital here, and for the technical prowess and musicianship you shared in the preparation of Rorem's *Ariel.* Best wishes to you for a gratifying, fruitful and peaceful "retirement"!"

Linhart D Walker, San Diego, California

"One of Alexandra's very special gifts is an awareness, a kind of extraordinary 'sense' which, over the many years I have known her, has shown itself time and again.

In earlier times when often we played two pianos together, I recall needing her 'sense', but vividly. The occasion was the twelfth and final performance for school children, in a two week period, of Saint-Saëns *Carnival of the Animals* with the Calgary Philharmonic at the, then new, Jubilee Auditorium. We were riding in high-gear, or overdrive I should say, in the last two pages of the finale marked "Presto" which has a decided flavour of heading home with no excursions or time-out allowed. Alas, in the midst of this splendid current of head-long movement my memory conked.

The entire four-bar happening should have been catastrophic I have since concluded. But at this juncture, thru the din of the orchestra, her voice in a whisper saying to me "rhythm" was like a bolt from heaven. All of this took but a few parts of a second and then we were headed for the corral with, I'm quite sure, no incident apparent.

Again it did demonstrate her presence of mind in such volatile situations. Her reservoir for exigencies had proved once more, indispensable."

Marnie Giesbrecht (Segger) (BMus 1975, DMus, 1988) **Professor of Organ, U of A**

"Since I joined the faculty nearly three years ago, Sandra has been a great source of encouragement and support to me. However, I remember the day when Sandra erased all the credibility I had as a teacher with one little bunny face. It was when each student in Sandra's pedagogy class was to bring one of their private students to class to demonstrate their ability to teach. It seemed obvious to me that bringing a gifted young student to perform for the class would prove teaching excellence whether or not I could actually demonstrate it. I chose to bring a somewhat precocious five-year old whom I was teaching. The little youngster was suitable nervous upon arrival at the U of A, giving me confidence that he would perform all musical feats brilliantly and without the usual problem of keeping him on the bench during

"...after all, teachers come and go, but real friends are part of your life forever."

lessons, etc. Tension mounted as we waited our turn to display student/ teacher prowess.

When called to take action, the little gaffer tripped on a desk and lost footing for a nose flattening landing. A number of onlookers could not contain their laughter, giving courage to the youngster. Miss Munn made the customary bunny face to put 99% of little people at ease. This unequivocally confirmed for my guest that we were not there to demonstrate tedious routine - our mission was to entertain, create laughter! This was best achieved by appearing to never have had a lesson. "Scale? What's that? What do you mean, middle C? Note names? Uh, ABCDEFGHIJKLMN0....' The damage to my ego and reputation were so great, that in the end, the older brother [of the offending student] married me to make amends. Alas, though I planned never to give him piano lesson again, Glen Segger is back in my class as an organist (please! no classroom visits during Glen's lessons)."

Timothy J Christian, Dean of Law, U of A

"I had the honour of serving with Sandra Munn on a number of University committees. She was always prepared and willing to debate. She was also somewhat impatient and when she felt points were being repeated or the discussion was a little dull she could be heard to exclaim, "Question, question!". This happened so often that we all came to rely on her as a judge of the quality of debate.

I have many pleasant memories of working with my friend, Sandra Munn, and I wish her good health and good music in her retirement."

In speaking with Professor Munn while compiling this article, she expressed some concerns about the future role of the University of Alberta. She believes deeply in this institution but fears we are losing sight of our purpose, which is to seek the truth. Seeking truth in fine arts was the reason behind the establishment of the first university which granted degrees in music and medicine. "In the race for dollars are we willing to make sacrifices individually and collectively in lieu of being sacrificed?" asks Munn.

"The fine arts - working one-on-one or closely with our students harks back to the original university's tradition of Masters and their students. What should make our university experience different (than a technical school's) is the opportunity to share personally and professionally with our students."

Upon looking back at 29 years of teaching, Sandra reflects, "What I find most rewarding is students who have learned the discipline of self and profession. The development of self-respect and awareness of the ability to develop as a mature, concerned person regardless of the eventual profession or goal undertaken. Some of my students, having left (my studio) in anger and frustration vowing, I'm sure, never to return, have re-assessed their lives and direction and have come back."

Sandra believes in the fine arts in the true sense. To her they have the ability to supply emotional and spiritual life to human beings. "They are fine, not because they are peculiar, expensive or luxuries, but because they affect the inner person and are unique."

The Department of Music is losing a great teacher.

"But," as Sandra says, "the time has come for me to meet new challenges outside academia." Initially she "plans to have no plans" but will continue to teach talented young musicians, and lobby for more support for the arts. With her high profile and keen sense of honesty and fair play, we could not ask for a better advocate. We wish her all happiness in her pursuits.

By B Musselman

It's 10 O'Clock -- Do you know where your classmates are?

This issue of In Tune will be mailed to alumni of Music programs. We want to keep in touch with our graduates and we're very interested to know about their professional accomplishments. So interested, in fact, that we'll include as much information as possible in future issues.

If you are one of our graduates, we'd like to hear from you! Please contact us at the following address:

In Tune Alumni News
c/o Department of Music,
3 -82 Fine Arts Building,
University of Alberta,
Edmonton, T6G 2C9.

Graduate Music Students' Symposium

Sat., March 16, 11 am to 5 pm Room 1-29 FAB

This event, begun six years ago by the Departments of Music at the Universities of Alberta and Calgary, has become an increasingly attractive opportunity for graduate students in music to share the fruits of their labour with colleagues, faculty and the public. The Symposium, which is staged alternately at the two universities, features papers by students arising out of seminars and theses, on topics ranging from pedagogy and performance practice to musicology, ethnomusicology and theory.

This year's keynote speaker is J Evan Kreider of the University of British Columbia. Dr Kreider is a musicologist of versatility and distinction who is a specialist in Medieval and Renaissance music. He is one of three contributors to the new *Opera omnia* edition of Josquin's important contemporary, Pierre de la Rue. Having received his PhD from Indiana University, Dr Kreider was a Research Associate with the New York Pro Musica from 1968 to 1971, and a member of the faculty at SUNY/ Genesco before joining UBC's School of Music in 1975. He has edited volumes of early 17th-century Italian music for *Corpus of Early Keyboard Music,* and has contributed articles on Renaissance chant and the relationship between art and music of the Renaissance to such journals as *Musica Disciplina, Notes* and *Musick.* Dr Kreider's lecture, *Music for the Crusades: Music as Propaganda,* is a timely reminder of the current war in the Persian Gulf, and we can easily imagine that music during the wars of the Crusades may well have taken on the role of doctrinal persuasion that television often does today.

Further information can be obtained from the Department of Music, 492-3263. Admission to the event is free. Take this opportunity to discover some of the challenging ideas addressed by graduate music students in Alberta, and plan to spend an illuminating and thought-provoking day.

department of Music

This year's keynote speaker is J Evan Kreider of the University of British Columbia.

Summer Piano Master Class

In Memorium: Wolfgang Amadeus Mozart

August 4-17, 1991

Presented by the Faculty of Extension and the Department of Music, this Summer Piano Master Class will offer participants (Max. 20) a broad and fulfilling musical experience. These master classes are designed to serve mature students studying advanced repertoire, although special arrangements can be made for extremely talented younger players.

The core of the activities will be daily master classes, with pianists Helmut Brauss and Stéphane Lemelin alternating as instructors.

There will be a special emphasis on the piano music of Mozart, although not to the exclusion of other composers. The master classes will be complemented by private sessions with the two instructors. Student activities will include public performances, lectures and special presentation offered on a variety of topics related to the music and time of Wolfgang Amadeus Mozart.

For further information contact: The Faculty of Extension, 216B Students' Union Bldg., U of A, T6G 2J7, 492-3034.

THANK YOU

On behalf of the music students, the Music Students' Association (MSA) wish to thank Barbara Ritz for the terrific work on the Mozart displays currently located on the 3rd floor of the Fine Arts Bldg., and in Rutherford North. [*Ed. note: The displays will be moved to the Arts Building, near Convocation Hall, for the balance of the term.*]

department of Music

Piano Technicians Meeting

Department of Music piano technician, Bruce Hettinger, will host a meeting of the Canadian Association of Piano-Technicians (Edmonton Branch) on March 11, in the Fine Arts Building. The highlight will be a tour of our facilities and pianos with a visit to the Hamburg Steinway piano in Convocation Hall. CAPT recently donated almost thiry years of back issues of the *Piano Technicians Journal* to the Department of Music. They are currently being catalogued and will be a welcome addition to our research materials in the Music Resources Centre.

Yamaha Japan Visits Campus

On March 5th, piano designers, planners, and material experts from Yamaha Japan and Yamaha Canada will be touring the Fine Arts Building to inspect our Yamaha pianos. Their purpose is to determine how to improve their instruments. The Department of Music is the only institution in Canada to be included in their appraisals.

TriBACH Artist-in-Residence

Paul Badura- Skoda

Paul Badura-Skoda with Chancellor Emeritus Peter Savaryn and Mrs Olya Savaryn at the post-concert reception.

It was Saturday, January 26, 1991 -- approximately five years after the Department of Music found itself the recipient of a most remarkable endowment from the Bach Tercentenary Foundation by reading about it in the newspaper! Years of planning, anticipation, cooperation, communication and cold calculation had ticked away to now, the penultimate moment, the arrival of Paul Badura-Skoda, the very first TriBACH Artist-in-Residence. I knew the man by appearance, certainly Randy Troppmann's pen-and-ink sketch incorporated into our promotional posters saw to that. And we had corresponded enough over the last year-and-a-half for me to get an idea of his personal style. But what would he be like to deal with? How would he relate to our students? Just a few more moments and I was sure to know what form the next ten days would take. I recall him coming down the steps and looking around for a familiar face, or, rather, for a face that showed some recognition of him on it. As I stepped forward he exclaimed "You must be Mr Williams! How nice of you to come to meet me!" All fears of the dreaded "artistic temperament" disease fled immediately. So began a week of the most enjoyable company of a truly great artist.

Anyone who came in contact with "PBS" as we began to call him (if only to save time!) was immediately impressed by his warmth and his charm. Students who discovered him deeply engrossed in research work in our Music Resources Centre were impressed to see that he, like them, made notes, used New Grove, and borrowed books and scores for later reference. Unlike them, however, Badura-Skoda himself had written some of those books! Those in attendance at the lecture or at the four chamber music and piano masterclasses, all of which were free and open to the public, have expressed delight with Badura-Skoda's insightful and sensitive style. Here were opportunities for

TRI BACH
ARTIST-IN-RESIDENCE

All fears of the dreaded "artistic temperament" disease fled immediately.

Getting the audience's perspective at the Piano Masterclass, February 4.

PBS with Pamela Grobben working on technique at the Piano Masterclass, February 4.

Anyone who came in contact with "PBS" as we began to call him was immediately impressed by his warmth and his charm.

students of the U of A, Alberta College and the Edmonton Branch of the Alberta Registered Music Teachers Association to sit side-by-side in the presence of the master.

Continuing in the scholarly tradition established early in his career, Badura-Skoda introduced a "little-known" Mozart march following his presentation of Mozart's *Concerto K. 456* with the Edmonton Symphony Orchestra on Friday, February 1. His feigned surprise at the fact that most of the audience had heard this "rarity" before was simply delightful. My recollections of the reception following the concert are few but I do recall considerable discussion over the identity and nationality of the ice bust (who was that melting man?) and, of course, the perennial party favorite, trick napkins.

For most of us, a week or so spent with PBS was a memorable experience. If you happened to miss this extraordinary individual, rest assured, you will have a second chance. Paul Badura-Skoda will visit our department again this October to present, among other things, a solo piano recital and a lecture-recital using period instruments. He's even promised to bring the noted scholar Eva Badura-Skoda with him! Watch the September issue of **In Tune** for more details.

Thanks are in order to several individuals who have been directly involved with the TriBACH Artist-in-Residence Program and who will continue to contribute to its success. Thanks to the Bach Tercentenary Foundation and the individuals that I have come to know, Sherburne McCurdy, Bert Cook, Georgie Brooks, and Peter Skirving. Without the foresight of individuals like these (and former Dean of Arts, Terry White, I might add) we would have had no reason to celebrate. Thanks to Helmut

Past President, Dr Myer Horowitz (r) with Dr Donald Bellow, Assoc. V-P (Facilities) at the post-concert reception.

Paul Badura-Skoda with reception service staff.

Brauss for his excellent work chairing both the TriBACH Artist-in-Residence and the Program committees with fellow members Michael Bowie and Richard Troeger. Thanks to Brenda Musselman for the fabulous promotional material that leaps off the wall at the viewer and for the planning we've done over the last two years or so. Chris Helman did a very thorough job of running the auditions and masterclasses for us. Gail Hall of Gourmet Goodies provided excellent food and service at the Friday evening reception. I have also had opportunity to meet with fellow managers in the artistic community including Marla McCready-Kirillo, Rose Ginther-Hees, and Bob McPhee at the ESO office, Sheila Cameron and Karen Schafer at the Northern Alberta Jubilee Auditorium office and many others who have been pleasant and efficient.

I believe that the Department of Music is very fortunate to have the opportunity to present artists of the stature of Paul Badura-Skoda and I look forward to many successful artist-in-residence presentations.

By R Williams

PBS and Corey Hamm at the Chamber Music Masterclass, February 4.

Mr Richard Williams, Dr Donald Bellow, Dr Wesley Berg, and Mrs Selma Berg at the post-concert reception.(l-r).

PROFILE: VIOLET ARCHER conclusion

If the audience for 20th-century music is to grow, young musicians must become familiar with modern idioms at an early stage.

[The conclusion of a two-part article]

Far from bringing a slackening of activity, retirement has provided professor emeritus Dr. Violet Archer with the freedom to pursue, with new concentration and vigour, the activities on which she has focused from the beginning of her career: advocacy (as was noted in the article in the last issue), and teaching, but especially composition. The years since 1978 have seen the completion of more than 70 new works, most written on commission, including a one-act opera, a piano sonata, a string quartet, and a remarkable series of song cycles

Recent compositions

Four Dialogues for Classical Guitar and Chamber Orchestra was written last winter at the request of the Italian guitarist Massimo Scattoli. Archer had written previously for solo guitar, but never for the instrument as part of an ensemble, and the task occasioned an extensive study of twentieth-century scores as she sought to come to terms with the particular challenge of the medium, that of balance between the solo instrument and the accompanying group. Completed last April, *Northern Journey* is a song cycle to a text by Edmonton poet Inge Israel, which will be introduced by baritone Harold Wiens on the first program in the Department of Music's Encounters series early next fall. Music for the church figures in Archer's recent output as well. There were two premieres at Knox-Metropolitan United Church on 18 November, *A Hymn of Praise* for choir and congregation, and *God Sings in Pleasure* for baritone and piano, written for Edmonton singer Charles Dool. A member of Knox-Metropolitan since coming to Edmonton in 1962, Archer will soon begin work on an anthem to mark the congregation's 100th anniversary in 1992.

Other compositions emerge from her activity as an advocate and teacher. If the audience for 20th-century music is to grow, she says, young musicians must become familiar with modern idioms at an early stage. And that will only happen if composers write suitable music, publishers issue it, and teachers use it. *Improvisation for Solo Snare Drum*, completed last July, is directed to performers working at a grade five level. It draws on Archer's own experience as a percussionist, and led to the offering of commissions from the Canadian Music Centre for two new pieces soon to appear in the Centre's Sherburne G. McCurdy Festival Series, a composition for timpani at the Grade 3 or 4 level, and a suite for snare drum. *Music Now*, a new suite for piano, was written to illustrate the theme of a workshop which Dr. Archer will lead for the Alberta Registered Music Teachers Association on April 11, at which she plans to discuss the links between 20th-century idioms and the practices of composers of the past.

The Frequent Flyer

The premiere of her latest work took Dr. Archer to Toronto at the end of February for a performance marking the 20th anniversary of the New Music Concerts of Toronto. The concert featured music by five of Canada's senior composers "from sea to sea", Pentland, Archer, Adaskin, Weinzweig, and Papineau-Couture, and introduced *Celebration*, a work commissioned for the occasion, to which each of the five contributed a movement.

In fact, now that she is free of contractual teaching obligations, Archer has become something of a frequent flyer. Her works have been per-

formed, she reports, in 24 countries, and she has heard many of those performances. *Psalm 96*, commissioned by the Choir of Christ Church Cathedral in Ottawa for their 1989 tour of the Northwest Territories, was sung by that same Choir at the service of dedication of the newly-completed Washington National Cathedral on 29 April 1990, with the composer in attendance. She was in England in June, for a London performance of her 1985 *Divertimento for Piano and Strings*, and in Minneapolis in July, at the convention of Sigma Alpha Iota, an organization of women musicians of which she in an honourary member, which included a performance of *Sonata for Alto Saxophone and Piano*. In October she travelled to Kiev, as a guest of the Composers Union of Ukraine, for the First International Ukrainian Music Festival. There she presented a lecture on Canadian music to students of the Kiev Conservatory, and heard a performance of *Evocations* for two pianos and orchestra, a 1987 work which was premiered by the Edmonton Symphony three years ago. More recently she returned to London, on a pilgrimage this time, to attend the memorial service in Westminster Abbey on 5 February for the great British singer Dame Eva Turner, a colleague (at the University of Oklahoma) and friend for whose artistry and professionalism Dr. Archer retains the most profound respect.

"Industry, discipline, and determination have made Violet Archer a particular and abiding force among Canadian composers. Her commitment to music was made early and passionately and never withdrawn." So wrote Kenneth Winters in his 1975 article for *Contemporary Canadian Composers*. Those words seem even more apt as we contemplate Archer today, in the midst of an active, productive retirement.

By J Whittle

"Industry, discipline, and determination have made Violet Archer a particular and abiding force among Canadian composers."

Student and Alumni Activities

The Stage Bands I & II will perform a concert with special guest Dominic Spera, trumpeter, composer and educator at MusicFest Alberta held in Calgary, March 15 & 16. . . A book by **Marco Adria** (BMus 1982) entitled *Music of Our Times: Eight Canadian Singer-Songwriters* has been published by James Lorimer & Co. of Toronto. Marco is currently on sabbatical from Athabasca University and writing a thesis on Canadian popular musician, Leonard Cohen, for an MA degree from Trent University. . . **Jean Graham (Hepburn)** (BMus 1964), is Director of the Primary Department and teaching Grade One at St John's Ravenscourt, Winnipeg. She is also the accompanist for the school's boys choirs. In July, Jean will accompany her husband Lorne to New Orleans for a one-year study leave. . . **Neil R Hughes** (BMus 1977) is currently Music Cataloger at the University of Georgia Libraries in Athens, Ga. He is also working part-time towards an MA in musicology with a thesis on the music of Frank Martin. . . **Tricia Edwards,** MMus candidate, will be performing Mozart's *Piano Concerto in A Major, K.488* with the Chamber Orchestra on April 7. . . **Karen Noel-Bentley** is the soloist for Carl Maria von Weber's Clarinet Concerto No.2, to be performed with the Symphonic Wind Ensemble on April 3. . . BMus students, **Helen Hong, Patricia Briskie,** and **Glen Segger,** were recipients of the 1990 Universiade Scholarships. . . **Viola Wallbank** (BMus 1985, MMus 1987), Music Director and **Elsie Hepburn (Achuff)** (MMus 1982) Orchestral Conductor, are presenting the musical "Rose Marie" at Fort Edmonton Park, June 26 to July 7. Viola is also the Music Director of ELOPE Ensemble, a musical theatre group. . . On Feb. 10, the **Concert Band** performed for the Family Skating Party held at the U of A ice arena sponsored by Campus Recreation.

Stage Band visits Washington, DC

The University of Alberta/Grant MacEwan Community College Stage Band attended the prestigious International Association of Jazz Educators conference in Washington, DC, from January 10-13, 1991. The band was invited to perform at the conference as a result of their participation in the National Finals of MusicFest Canada in May, 1990. In addition to our performance, the group of twenty young musicians had access to four days of continuous clinics, concerts and workshops presented by many of the world's leading jazz artists and educators. The students also had the opportunity to experience the level of musical expertise demonstrated by other colleges and universities throughout the US and Canada. The trip was most educational and inspiring; we all returned to Edmonton with a revitalized enthusiasm that only exposure to "the best in the world" can generate. We would like to gratefully acknowledge the U of A Office of Alumni Affairs Alma Mater Fund, the University/Community Special Projects Fund, and the Grant MacEwan Community College Foundation for their generous financial support of this project.

By Neil Corlett

World Music Concert

Saturday, March 9, 1991, 7:30 pm, in Convocation Hall
The featured performers will be GS Sachdev, flute, and Swapan Chaudhri, tabla.

Sachdev, from Northern India, has studied with masters such as Vijaya Raghav Rao and Pandit Ravi Shanker. He performs music of his native India, but is influenced by the works of Bach, Lukas Foss on one side and Jazz on the other. He is a Master of Indian Bamboo Flute with eleven recordings to his credit.

A highly sought after soloist and accompanist, Swapan Chaudhri holds a Masters degree in music, but bases his style on the training he received from his Guru, Pandit Santosh Krishna Biswas of Calcutta.

Created in 1988, the World Music Concert series reflects the commitment of the Department of Music to conduct research in ethnic musics and provides a university-based forum for the presentation of ethnic musics to Edmonton audiences.

Presented by the Edmonton RagaMala Music Society and the Department of Music.
For information contact:
Papiya - 456-8052
Rajeev - 444-5897
Hasan - 450 - 0140, or the
Dept. of Music - 492-3263.